

CH. 15 + 32 THEME: SACRED SPACES and RITUAL

FOCUS: Great Stupa at Sanchi

READING ASSIGNMENT: KLEINER pp. 423, 427-430 and *SEE BELOW*

POWERPOINT: SACRED SPACES and RITUAL: BUDDHIST ART in INDIA (Great Stupa at Sanchi)

43

DATE DUE: _____

READ THE FOLLOWING:

The Great Stupa (Sanchi, India) completed first century CE

1. "According to Buddhist texts, when the Buddha died (the *Mahaparinirvana*), he was cremated, and his ashes were divided and enshrined in eight **stupas**, or burial mounds... Stupas thus came to stand for the *Mahaparinirvana*, the last of the four great miracles of Shakyamuni's life. The hemispherical form of the stupa, however, predates Buddhism and, like the monumental pillars, has cosmological significance. Originally, remains or other relics were placed in a hole in the ground, into which a pillar was set, and then earth was mounded around the pillar to prevent plundering. With the development of Buddhism under [the emperor] **Ashoka**, these mounds evolved into monumental stupas" (Adams, *Art Across Time* 265-266).

2. "The stupa was designed as a **mandala**, or cosmic diagram" (266). "The stupa's dome (the *anda*, meaning 'egg') symbolizes the dome of heaven. It supports a square platform (the **harmika**), enclosing by a railing (the *vedika*), through which a central axis-pillar projects. Attached to the pillar are three umbrella-shaped *chattras*, royal symbols that honor the Buddha. The configuration of the enclosure recalls pre-Buddhist nature worship and the ancient South Asian practice of enclosing a sacred tree with a wooden fence" (266). "On top of the dome, another stone railing, square in shape, defines the abode of the gods atop the cosmic mountain. It encloses the top of a mast bearing three stone disks, or 'umbrellas,' of decreasing size. These disks have been interpreted in various ways. They may refer to the Buddhist concept of the three realms of existence- desire, form, and formlessness. The mast itself is an **axis mundi**, connecting the cosmic waters below the earth with the celestial realm above it and anchoring everything in its proper place" (Stokstad, *Art History* 375).

3. "A major stupa is surrounded by a railing that creates a sacred path for ritual circumambulation at ground level. This railing is punctuated by gateways called **toranas**, aligned with the cardinal points; access is through the eastern torana" (375). "The toranas rise to a height of 35 feet. Their square posts are carved with symbols and scenes drawn mostly from the Buddha's life and his past lives" (376). The "capitals" of the toranas "consist of four back-to-back elephants on the north and east gates, dwarfs on the south gate, and lions on the west gate. The capitals in turn support a three-tiered superstructure whose posts and crossbars are elaborately carved with still more symbols and scenes and studded with freestanding sculpture depicting such subjects as yakshis and yakshas, riders on real and mythical animals, and the Buddhist wheel. As in all known early Buddhist art, the Buddha himself is not shown in human form. Instead, he is represented by symbols such as his footprints, an empty 'enlightenment' seat, or a stupa" (376).

4. "Forming a bracket between each capital and the lowest crossbar is a sculpture of a **yakshi**. These yakshis are some of the finest female figures in Indian art, and they make an instructive comparison with the yakshi of the Maurya period. The earlier figure was distinguished by a formal, somewhat rigid pose, an emphasis on realistic details, and a clear distinction between clothed and nude parts of the body. In contrast, the yakshi leans daringly into space with casual abandon" (376). "The swelling forms of her body with their lovely arching curves seem to bring this deity's procreative and bountiful essence to life. As anthropomorphic symbol of the waters, she is the source of life. Here she personifies the sap of the tree, which flowers at her touch" (377). "Notably different from the Augustinian antagonism of flesh and spirit evidenced in the *Confessions*, and Christianity's general abhorrence of carnal pleasure, Buddhism (like Hinduism) regarded sexuality and spirituality as variant forms of a single, fundamental cosmic force" (Fiero, *Medieval Europe* 38).

5. "The form of the yakshis at Sanchi, like the theme itself, is related to the ancient Indian predilection for sensual, organic sculpture. The voluptuous breasts and rounded belly suggest early pregnancy. The seductive pose is called **tribanga**, or 'three bends posture.' Together with the prominently displayed pubic area, this pose promises auspicious abundance to worshipers" (Adams, *Art Across Time* 268). "At the top of the torana's post, two *Dharmachakra* (Wheels of the Law) support tripartite forms symbolizing the *Triratna*- the Three Jewels of Buddhism: the Buddha himself, the *Dharma* (his Law, or Teaching), and the *Sangha* (the Buddhist monastic community). The architrave sections directly over the gateway sculptures depict Indian folktales, processions, and battles" (266). "The ritual of circumambulation was preformed by entering the precinct through the east gate and walking clockwise. This

direction related the devotee's movements with the passage of the sun (east, south, and west) and put him in harmony with the cosmos. In fact, his involvement with the stupa was a bodily engagement within a gigantic three-dimensional mandala, or sacred diagram of the cosmos, which slowly and systematically transported him from the mundane world into the spiritual one" (Craven 71). "The stupa, central to Buddhist ritual, was exported with the faith beyond India to evolve into different forms in new lands- the pointed pagoda of Burma, the stacked chorten of Tibet, the tiered tower pagoda of China, and the mammoth 'world mountain' of Borobudur in Central Java, the greatest of all Buddhist stupas" (72). "Carved onto different parts of the Great Stupa, more than six hundred brief inscriptions show that the donations of hundreds of individuals made the monument's construction possible. The vast majority of them common laypeople, monks, and nuns, they hoped to accrue merit for future rebirths with their gifts" (Kleiner, Mamiya, and Tansey 167).

6. "The Buddhist monk became the model of religious life for a faith that remained aloof from dogma. To this day, religious 'services' consist only of the chanting of Buddhist texts (mainly the Buddha's sermons), the recitation of hymns and **mantras** (sacred word and sound formulas), meditation, and confession" (Fiero, *Medieval Europe* 36). "Derived from the prehistoric burial mound, the stupa symbolizes at once the World Mountain, the Dome of Heaven, and the hallowed Womb of the Universe" (37). As worshippers "pass through the east gate and circle the stupa clockwise, Buddhist pilgrims make the sacred journey that awakens the mind to the rhythms of the universe. While the spiritual journey of the early Christian pilgrim was linear (from narthex to apse), marking the movement from sin to salvation, the Buddhist journey was circular, symbolizing the cycle of regeneration and the quest for nirvana" (37). "Originally the focus of a popular cult of the dead, the stupa celebrates the Buddha's **parinirvana**, the central message of Buddhism, and also symbolizes his eternal body. Unlike the early stupa at Bharhut and Stupa II at Sanchi, the Great Stupa at Sanchi has survived intact, offering us first-hand knowledge of the aims and achievements of early Buddhas architecture. Situated on a major trade route near the city of Vidisa (Madhya Pradesh), Sanchi came to be a great sacred site and was visited by Asoka, who is commemorated on the East Gate of the Great Stupa" (Mitter 16-17).

7. "Although it dates mainly from the second and first centuries BC, it is probably an enlargement of a stupa founded by Asoka. This is a symbolic structure, at once a visible manifestation of the Buddha- the contemplation of his natural remains enabling the worshipper to think of the Buddha as an immanent reality- and an architectural diagram of the cosmos, precisely oriented and designed according to an elaborate system of proportional relationship with mystical significance. It consists of a solid hemisphere, typifying the dome of heaven, leveled at the top to carry a square superstructure with a central mast to represent the world axis extending from the infra-cosmic waters to the skies. On the mast three parasol-like forms called **chattras** signify the heavens of the gods, with that of Brahma at the top, and perhaps also the Three Jewels of Buddhism- the community of monks, the Law and the Buddha. From their resemblance to the parasols carried over the heads of earthly potentates, they also declare the Buddha to be the universal ruler. A palisade more than 10 feet high encircles the mound; it is built of stone but in the form of a wooden fence or railing. Carefully dressed stones were fitted together as if they were stout posts and thick bars. The four gateways called **toranas** are similarly constructed in stone to simulate wood with their horizontal beams carved so that they appear to pass through the uprights- the spirals at their ends suggesting the rings in the section of a tree-trunk and perhaps symbolizing the vegetative stem of life. Why wooden prototypes should have been followed so closely despite the technical difficulty of treating heavy stone in such a way is a mystery- the same phenomenon is found in other cultures, for example, ancient Egypt, Greece and, less obviously, in imperial Rome. There can be no doubt that the form of the railing at Sanchi, especially of the gates, had some earlier symbolical significance perhaps connected with the temporary open-air fire-altars on which the sacrificial ritual of the Brahmins was centered. Railings seem also to have been placed round trees venerated in the nature cults of the indigenous population. The very careful orientation of the gates to the cardinal points of the compass, and the walls behind them obliging visitors to turn left on entering and thus walk round the stupa following the course of the sun, certainly reflected the Brahmins' cosmological preoccupations. But on all Brahminical sacrificial implements ornamentation was- and still is- avoided. The toranas at Sanchi and other stupas, on the other hand, are entirely covered with carvings. There are animals and Dravidian yakshis, as well as symbols of the Hindu gods and scenes from Buddha's life on earth- though without his image. Whatever their previous significance may have been, the toranas acquired a special meaning for Buddhists. As they passed through the gate and walked round the stupa, contemplating the holy relic buried at its heart, they moved from the world of the senses to that of the spirit, from the temporal to the eternal, approaching the enlightenment of cosmic consciousness. They also passed from the diverse beliefs of the earlier religions of India to the all-embracing unity of Buddhism. As a whole the Great Stupa at Sanchi thus demonstrates how a new art emerged out of the Buddha's integration of the metaphysical content of the *Vedas* and *Upanishads* with animistic pre-Aryan beliefs, which had remained the religion of the masses" (Honour and Fleming 219-221).

8. "An outstanding feature of the narratives of the Great Stupa is its expression of joyful participation in all of life's activities. Sculptors did not present viewers with sermons in stone but with the vibrant everyday world of the first century BC to which they could relate with ease, and which would give a sense of immediacy to their viewing of otherwise distant events. We see processions watched by people on balconies, joyous scenes of music and dance, villages where women pound grain and fetch water, and forests where elephants bathe in lotus ponds while monkeys and geese frolic on the banks. In the midst of all these apparently everyday

surroundings, the Buddha is present. Processions and dances are in honor of his relic; the village is where he performed one of his miracles; the forest is the setting for a tale of his previous life. In unfolding the story of the Buddha, or the truths of Buddhism, artists invariably framed them in the world of the familiar" (Dehejia 58). "One architrave that presents the story of the Buddha's enlightenment employs a central focus to create an effect very different from the continuous narrative of the Great Departure. At its midpoint is the Buddha, whose presence is indicated by a shrine surrounding the seat beneath the papal tree where he attained enlightenment; the distinct heart-like shape of the papal leaves makes it instantly recognizable. Artists found nothing incongruous in including the shrine that was in place by the first century BC, but certainly not there when the events occurred; this was one way of giving relevance and immediacy to the enlightenment. To the right and left of the symbols that indicate the Buddha's presence are the events immediately preceding and succeeding the enlightenment. The demon armies of Mara, the evil one in Buddhism, assailed Siddhartha with every conceivable weapon; finding themselves unable to distract him from his meditation, they fled in fear and trepidation. Then the rejoicing gods appeared to applaud the momentous event of Siddhartha's enlightenment, which won him the title of the Buddha, or the 'Enlightened One'. The right half of the architrave portrays Mara's demons fleeing in disarray, trampling one another in their haste; their rotund bodies and flaccid, thick-lipped faces are most expressive in the exaggerated grotesqueness. Their panic-stricken departure continues on the extension of the architrave. The left half presents the arrival of the gods who, by contrast, are a serene and orderly group offering salutations to the Buddha; their arrival too is continued on the architrave's extension. Gazing at the striking difference between the halves of the architrave, one cannot help but wonder whether they were carved by different sculptors, one being far more creative and fanciful in his treatment than the other. On the other hand, a single artist may have intended to contrast the chaotic world of evil with the ordered world of good" (58-60).

9. "In addition to capitalizing on the lure of storytelling in the propagation of their faith, a second successful Buddhist strategy was to incorporate visually, and hence acknowledge, the widespread pre-Buddhist veneration of fertility. Each of the Great Stupa's four gateways is ornamented with striking female figures, carved in the round and poised as decorative brackets between its pillars and the lowest architrave" (64). "On the Sanchi gateways, however, artists, patrons and monastic authorities display their faith in the widely held pan-Indian belief that the figure of woman is auspicious. Woman was associated with fertility and thus, in turn, with growth, abundance and prosperity. What might seem a paradox to modern minds was not so to the ancient Indians. After all, in the Buddhist and Hindu context, woman was not associated with sin" (65). "Beyond auspiciousness, however, the woman-and-tree motif carried an added dimension of meaning due to a widely prevalent ancient belief that by her very touch, woman could cause a tree to blossom or bear fruit" (66).

Buddha and Buddhism

1. "Prince **Siddhartha Gautama** is believed to have been born around 563 BC in what is now Nepal. According to legend, his mother, **Queen Maya**, gave birth to him through her side, while reaching up to touch a sal tree in the Lumbini Grove. Siddhartha's father, the head of the Shakya clan, was told in prophecies that his son was destined either to rule the world or become a great spiritual leader. In accordance with his own preference, Siddhartha's father raised his son in the sequestered atmosphere of the court. But at the age of twenty-nine, Siddhartha ventured outside the palace walls and encountered the suffering of humanity- disease, old age, and death. Disturbed by what he saw, he renounced materialism, left his wife and family, and rode out to save the world" (Adams, *Art Across Time* 262).

2. "At first, Siddhartha became an ascetic and a beggar, devoting himself to meditation. He practiced extreme austerities while continuing his quest for knowledge. But after six years, starving and no closer to his goal, he ended his fast and adopted a moderate Middle Way. Then, in 537 BC, while meditating under a papal tree, Siddhartha, resisted the seductive temptations of the demon Mara, and achieved enlightenment. Henceforth, this tree was known as the sacred **bodhi** ('enlightenment') tree and its site as **bodhgaya** (literally, a 'place of enlightenment'). Siddhartha, having become a **Buddha** ('one who has awakened'), was now known as **Shakyamuni** ('the sage of the Shakya clan'). He preached the First Sermon in the Deer Park at Sarnath, which set in motion the Wheel (Chakra) of the Law (Dharma) and founded Buddhism. He spent the remainder of his life traveling and preaching his new philosophy. In 483 BC, the last great miracle of Shakyamuni Buddha's life, the *Mahaparinirvana*, occurred: when he died, at the age of eighty, the cosmos caused his cremated remains to shine like pearls" (262). "In social terms, Buddhism can be seen as an attempt to reform the rigidity of the caste system. Shakyamuni Buddha taught the **Four Noble Truths** as the basis of *Dharma*, according to which life is suffering (1), caused by desire (2). But one can overcome desire by conquering ignorance (3), and pursue an upright life by following the Eightfold Path (4)" (263). "In order to escape suffering, Shakyamuni Buddha advocated the extinction of all desire and all sense of self through meditation and spiritual exercises, which his disciples codified. Shakyamuni established the world's first monastic communities (the *Sangha*) and, after his death, Buddhist monasteries proliferated. Missionary monks spread Buddhist doctrine throughout the world" (263).

3. "A momentous change came about with a new school of Buddhist thought called by its adherents the **Mahayana** or Great Vehicle (of Salvation) to distinguish it from the earlier form which they dismissed as **Hinayana** or Small Vehicle, later to be named by its followers as **Theravada**, the 'way of the elders'. Early Buddhism had been a literally atheistic philosophy derived from the Buddha's

teaching and especially his final injunction that his disciples should work out their own salvation for themselves. It encouraged withdrawal and the contemplative life of a monastery. The Mahayana, however, conceived the Buddhas not as a mortal teacher whose precepts and example were to be followed, but as a god who had existed eternally, like Brahma (the creator god, not to be confused with Brahman), without beginning or end. In this form Buddhism became more easily reconcilable with other religious beliefs both in India and, as we shall see, China and Japan. From a transcendental viewpoint, the historical Buddha came to be seen as an illusion in an illusory world; this paradoxically permitted him to be represented by images, for all images are illusory too. At a lower intellectual level the Mahayana opened the door to the worship of a Buddhist pantheon of deities visualized anthropomorphically like, and sometimes together with, the deities of other religions. Most important among them were the Bodhisattvas or Buddhas-in-the-making, who, for the salvation of humanity, renounced the Nirvana they were capable of attaining" (Honour and Fleming 224-225).

Works Cited

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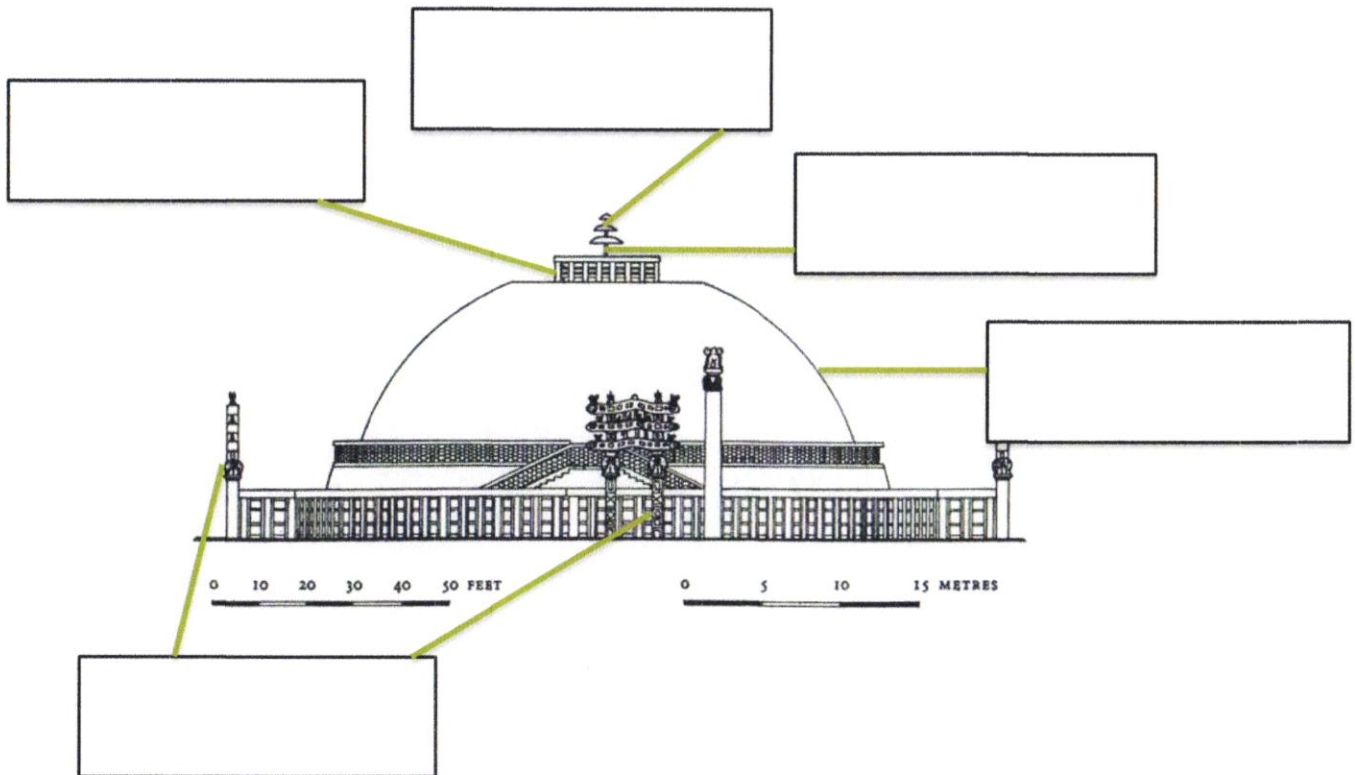
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Kleiner, Fred S., Christin J. Mamiya, and Richard G. Tansey. *Gardner's Art Through the Ages*, 11th ed. Fort Worth: Harcourt College Publishers, 2001.

Mitter, Partha. *Indian Art*. Oxford: Oxford University Press, 2001.

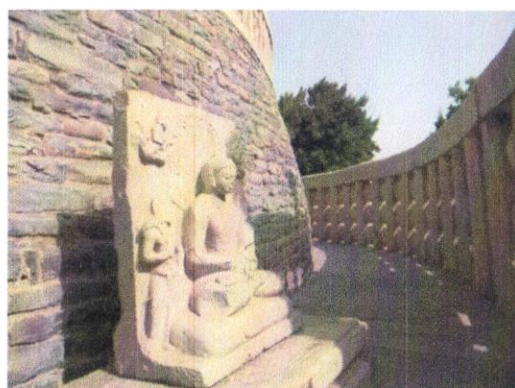
Identify the torana, the anada, the harmika, the yasti, and the chatras of the stupa. Also, identify their symbolic meaning.



Using the information provided, and citing specific visual evidence, analyze how the Great Stupa reflects both beliefs and practices of Buddhism.

BELIEFS: (provide at least five)

PRACTICES: (provide at least three)



THEME: SACRED SPACES and RITUAL

FOCUS: Shiva as Mahadeva at Elephanta, Visvanatha Temple and Lakshmana Temples at Khajuraho, Shiva as Nataraja

ONLINE ASSIGNMENT: <http://whc.unesco.org/en/list/240/video>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/shiva-as-lord-of-the-dance-nataraja.html>

ONLINE ASSIGNMENT:

https://www.asia.si.edu/explore/indianart/downloads/iconography_shiva.pdf

READING ASSIGNMENT: KLEINER pp. 435, 438-441

POWERPOINT: SACRED SPACES and RITUAL: HINDU ART in INDIA (Temples of Khajuraho)

DATE DUE: _____

1. The practices and beliefs of Hindus vary tremendously, but the literary origins date to the _____ period. From 800 to 500 BCE, religious thinkers composed a variety of texts called the _____. Among the innovative ideas in these texts were the concepts of samsara, karma, and nirvana.
2. The goal of ritual sacrifice is to please a deity in order to achieve "moksha" or "nirvana" (which means "_____") from the endless cycle of birth, death, and rebirth, called "_____."
3. In one of the major sects of Hinduism, Shaivism, Shiva is the supreme god. His role is that of the _____, but he is also a regenerative force. In the latter role, Shiva can be represented in the form of a _____ (a phallus or cosmic pillar). Shiva rides the bull _____ and often carries a trident, a three-pronged pitchfork.
4. In another major sect of Hinduism, Vaishnavism, Vishnu assumes the role of the _____ of the Universe. When the evil forces of the universe become too strong, he descends to earth to restore balance and assume different forms of incarnations known as _____. What are some of these different incarnations that Vishnu assumes?
5. Devi is the Great Goddess who takes on many forms and has many names. Hindus worship her alone or as a consort of male gods (_____ or _____, wife of Shiva; _____, wife of Vishnu), as well as _____, lover of Krishna. In one manifestation, she is _____ a multiarmed goddess who often rides a lion. Her

son is the elephant-headed _____, whose auspicious role is to remove obstacles.

6. Identify the following parts of a Hindu temple. Your identification should address both symbolic and literal functions.

garbha griha

linga

mandala

sikhara

amalaka

mandapas

vimanas

7. Only _____ may enter the inner sanctuary of a Hindu temple and make offerings to the gods. Worshipers, however, may stand at the threshold and behold the deity as manifest by its image.
8. In the elaborate multi-roomed temples of later Hindu architecture, the worshipers progress through a series of ever more sacred spaces, usually on an _____ - _____ axis.
9. The temples at Khajuraho was built by the rulers of the _____ dynasty. The temples were built in a shape that symbolizes the sacred _____ mountains, believed to be the home of the gods.
10. On the temples at Khajuraho are female figures known as apsaras, meaning that they are _____. How do these figures provide a glimpse of life at the palace?
11. Many of the carvings are in the forms of mithunas, meaning "_____." The concept of "kama" that these mithunas express can be described as _____.

1. This statue was created in India under the _____ Dynasty. At this time, sculptors had perfected their skill of casting images in _____, as this statue attests.

2. Here the god Shiva dances within the cosmic circle of fire that is the simultaneous and continuous _____ and _____ of the universe.

3. Shiva's matted locks of hair reflect his role as a religious ascetic, a _____, who sometimes meditates for hundreds of years in the Himalayan mountains.

4. When Hindus worship the Shiva Nataraja, they _____ the image, cover it with _____ and _____.

5. Here Shiva holds an hourglass-shaped damaru

_____ that he beats in order to bring the universe into creation.

7. One story of Shiva's triumph recounts how he takes on the _____

hurlled at him by enraged sages of the forest and coils it around himself, thereby neutralizing it as a weapon.

9. Shiva's lower right hand, with his palm raised and facing the viewer is lifted in the gesture of the _____

mudra, which says to the supplicant, "Be not _____, for those who follow the path of righteousness will have my blessing."



6. Poised in one of Shiva's hands is the _____, the destructive flame he uses to end the universe.

8. Shiva's lower left hand stretches diagonally across his chest with his palm facing down towards his raised left foot, which signifies spiritual grace and fulfillment

through _____ and mastery over one's baser _____ . In this sense, it indicates sanctuary for the soul of the devotee.

10. The food given to the god is particularly important, as he eats

the "_____", leaving the remainder for the worshiper. The food is then _____ (grace), sacred because it came in contact with the divine.

11. Shiva's left foot is lifted as part of the dance of bliss, raised in elegant strength across his body. Like a member of royalty, his ankles, arms, chest, and ears are adorned with _____.

12. Shiva's right foot stands on the demon _____, the embodiment of _____, which the god stamps out as he dances.

ADDITIONAL CLASS NOTES ON SHIVA AS NATARAJA

THEME: SACRED SPACES and RITUAL

FOCUS: Stupa at Borobudur , Jowo Rinpoche

ONLINE ASSIGNMENT: <http://www.sacred-destinations.com/tibet/lhasa-jokhang-temple>READING ASSIGNMENT: *SEE BELOW*

POWERPOINT: SACRED SPACES and RITUAL: BUDDHIST ART and ARCHITECTURE (Buddhist Art of Tibet and Southeast Asia)

DATE DUE: _____

- Jokhang Temple was founded in 647 by King Songtsen Gampo (r. 617-49), the first ruler of a unified Tibet, and his two foreign wives who are credited with bringing _____ to Tibet. The temple was constructed to house a sacred image of the Buddha, the _____, which Queen _____ brought with her from China as a dowry.
- The exterior of the temple is decorated with deer and wheel motifs, early symbols of Buddhism. Both represent the Buddha's first sermon, in which he "turned the wheel of the _____ in a deer park near Varanasi, India.
- Jokhang's interior is a dark and atmospheric labyrinth of chapels dedicated to various gods and bodhisattvas, illuminated by votive candles and thick with the smoke of _____. The main cloister is ringed with larger prayer _____, kept spinning throughout the day by pilgrims.
- The cloister leads to the central hall, which contains Jokhang Temple's star attraction, the Jowo Rinpoche (or Jowo _____). This life-sized statue of the Buddha at age _____ is the holiest object in Tibet. Probably originating in India, it was brought to the city of _____ as part of a dowry in the year _____. The richly gilded and bejeweled image is flanked by altars of King Songtsen Gampo and his two wives.
- Jokhang Temple is a very important pilgrimage destination for Tibetan Buddhists. Pilgrims come from all corners of Tibet, usually on foot and often performing austerities for penance along the way. The most devout cover the last several miles _____ on the ground.

Stupa at Borobudur (Java), c. 800

1. "Borobudur, the largest Buddhist temple in the world, is found in the heart of the island of Java. Built during the Sailendra dynasty, probably between 760 and 810 AD, it is situated in a plain surrounded by mountains and volcanoes, not far from the shores of the Indian Ocean. The temple is an important document about the kingdoms of Central Java on which there are almost no written documents or other materials to help us reconstruct this historic period" (Bourbon 242).

2. "The stupa, built over a crest of a small hill, is about 408 feet on each side, 105 feet tall, and is decorated with over ten miles of relief sculptures in open-air galleries. The stairways that bisect all four sides of the structure are oriented to the cardinal directions. Borobudur represents Mount Meru, the centerpiece of the Buddhist and Hindu universes, and the name of this monument may mean 'mountain of the Buddhas.' The base and first five levels, which are rectangular, represent the terrestrial world. Reliefs on the ground level of the stupa illustrate the plight of mankind moving through endless cycles of birth, death, and reincarnation. The walls of the next four tiers show scenes from the life of the Buddha taken from the **jatakas** and the **sutras** (scriptural accounts of the Buddha). The three round, uppermost levels of the structure represent the celestial realm and support seventy-two stupas. Each of them originally contained a statue of the preaching Buddha seated in a yoga position, and they surround the largest, uppermost stupa" (O'Riley 82).

3. "Borobudur is the ultimate diagram of the Buddhist cosmos and existence. Moving around it and ascending to the summit, pilgrims can relive their own previous lives and those of the Buddha, and see things to come in the future. They ascend from the human Sphere of Desire to the Sphere of Form, and finally arrive at the uppermost stupas, the Sphere of Formlessness, which symbolizes the Buddha's ultimate achievement in nirvana. Combined, the symbolism of the architecture and the reliefs to be viewed while encircling it outline a microcosm of all earthly and heavenly existence in a consummate statement of the Mahayana Buddhist philosophy. In the physical act of following the galleries clockwise around the monument, ascending upward from reliefs representing the world of desire, past the stories of the Buddha who escaped from karma to images of such bodhisattvas as Maitreya, the Buddha of the Future, the devotees follow in the Buddha's footsteps. Unlike Hinayana Buddhism and the stupa at Sanchi, both of which provide a single step toward release from karma, Mahayana Buddhism and Borobudur present the ascent as many-leveled, but as capable of being achieved in one lifetime" (82-83).

4. "The first three upper, circular terraces contain 72 stupas, 32 on the first circular level, 24 on the second, and 16 on the third. The *anda*, or domical section of each stupa, was constructed with stone lattice work, so that one can see the inside of the dome. The stupas on the two lower circular levels have diamond-shaped lattice work, with square *harmikas* (the altar on top of the dome), while those on the third level show square lattice work and octagonal *harmikas*. Each of the stupas contained a seated Buddha figure, his hands forming a *mudra*... Each Buddha could be seen through the lattice work. The topmost stupa originally contained a Buddha figure, (later stolen), which some scholars believe was of the **Adibuddha**, hidden within the dome of the structure and thus out of view to pilgrims. The Adibuddha is the primordial Buddha, the primal, non-dual essence, the source of universal mind, from which everything emanates, that is, from which the physical universe originates. Adibuddha is unborn and uncreated, exists spontaneously, without cause or dependent origination, and yet is the ultimate cause and originator of everything in the universe" (Lundquist 18).

5. "On the lower, gallery levels, five balustrades are formed that look out over the plain in each direction. Seated within niches ranged along each balustrade, facing the four directions, are, in total, 432 Buddhas. The Buddhas on each side of the temple on the first four balustrades all sit in the same posture, with the same *mudra*. Those on the east sit in *bhumispharsa*, 'touching the earth', and represent the *Dhyani* or meditation Buddha Akshobhya; those on the south make the gesture of *varada*, 'greeting', corresponding to the *Dhyani* Buddha Ratnasambhava; the Buddhas on the west side sit with the *mudra* of *dhyani*, 'meditation', and represent Amitabha; while those on the north face of the monument express the gesture of *abhayamudra*, 'fearlessness', the *mudra* of the *Dhyani* Buddha Amoghasiddhi. The Buddhas in the niches of the fifth balustrade level, 64 in all, all form the same *mudra* in each direction, *vitarkamudra*, 'teaching', and represent the *Dhyani* Buddha Vairocana. The total number of Buddhas in the niches along the balustrades is 432, one of the most important numinous numbers with the Indian religious tradition, symbolizing a *mahayuga*, 4, 320,000, the total time of the four world ages" (18).

6. "The Buddhas in the niches of the four faces have the appearance, from a distance, of **Siddhas**, or hermits, meditating deep within caves on the sides of the sacred mountain" (18). "Borobudur has been placed within the context of the Tibetan and Nepalese Tantric traditions of Diamond World Mandalas, which have their architectural expression in the Himalayan regions in the so-called Adibuddha Stupas... In this conception the Adibuddha, the formless, non-dual center and source of all emanation, is seen at work at each level of the temple-mountain: the hell worlds, the form realms of earthly existence, and in his manifestations as the five *Dhyani* Buddhas, who represent the five-fold transcendent wisdom of the Adibuddha. The five *Dhyani* Buddhas have each presided over a

world system. The pilgrim or initiate comes to the temple to learn the essence of a vast cosmic world-system (thus for example the role of the measurement of the Kalpas in temples such as Angkor Wat and Borobudur), and thus ultimately about creation itself. One learns also the insubstantiality of all appearance" (19).

7. "Around 1300 years after the life of the historical Buddha, the largest Buddhist building in the world was built in central Java: the "world mountain," Borobudur. This architectural vision of a religion grew out of the tropical landscape; it is in essence a petrified illustration of the cosmos as seen in the Buddhist thought of Southeast Asia. Three central elements of Buddhism are expressed here in the architectural form of the stupa, the Meru, and the mandala" (Fahr-Becker 308). "The Borobudur, which was erected on the side of a natural hill and so has no interior rooms, culminates in the largest stupa in the world. The Meru is a representation of the mythical world mountain, Mount Meru, on whose summit the gods live. In order to be nearer to the gods, the builders constructed a pyramid whose steps are the natural hill, a terraced holy shrine. With every step pilgrims climb they symbolically achieve one more step in their spiritual development and so reach a higher state of consciousness" (308-309). "The architecture of the Borobudur reflects the philosophy of the three cosmic spheres of Buddhism: Kamadhātu, the sphere of desire; Rupadhātu, the sphere of form; and Arupadhātu, the sphere of formlessness" (309).

8. "A mandala serves as a pattern for meditation and as an aid (*yantra*) in achieving concentration and the state of meditation. The Borobudur is a three-dimensional mandala in which architecture and sculpture work in harmony; the Borobudur-mandala guides pilgrims along the stepped path that climbs through the three spiritual realms. The mandala symbolizes that process through which the soul is liberated from its earthly life in order to attain perfection at the highest stupa" (309). "The lowest level, Kamadhātu, reflects earthly pleasure and suffering; here the predominant elements are sin, vice, war, and suffering. This level merges almost imperceptibly into that of the Rupadhātu, the sphere that mediates between the lower and upper levels, between the physical and the spiritual. Pilgrims are still more or less tied to the lower level, but before them lies a vision of purification and reform. Perhaps this second level could also be described as a sphere of hope. As aids in this process of spiritual ascent there are the four galleries in which 1,300 elaborate bas-reliefs in basalt depict the life of the historic Buddha, Siddharta Gautama. It begins with his mother Maja's prophetic dream about a white elephant, and then her death after his birth. Siddharta's youth in the royal palace is also depicted: he is to want for nothing; yet this life imprisons him in a golden cage, and the suffering and misery of the world are withheld from him. One day, however, Siddhartha leaves and comes into contact with the harsh outside world. He has four central encounters. First he meets an old man and learns that there is no eternal youth. Then he meets a sick man, and learns that good health is not everlasting. When he comes face to face with a dead man he sees that life is transitory... The last encounter is with a monk; from him he learns how one can transform one's life through meditation" (309-310).

9. "The next step leads to the Arupadhātu. This is the sphere of formlessness, the release from human suffering. Whereas the terraces of the Rupadhātu, with the many images of the Buddha, are square, the Arupadhātu is in the form of a circle, the 'perfect' geometrical figure, an image of the absolute, where the states of Buddha remain hidden under open stupas. There are 72 stupas on the three upper circles. We do not know whether there was once a statue of the Buddha in the large uppermost stupa. On their symbolic path to Nirvana, the devotees have been able to admire 432 Buddhas in high relief in the niches above the gallery passages. Each of these has a typical mudra (hand position). On the eastern side is the **bhumisparshamudra**, indicating reasoning; on the south, the **waradramudra**, meaning granting wishes. On the western side is the **dhyanamudra**, indicating meditation, and on the north the **abhayamudra**, representing fearlessness. With the 72 stupa Buddhas on the highest circle, we have a total of 504 statues of Buddha on this highest spiritual level. 504, 432, 72: the sum of each set of digits gives the number 9. The number of terraces including the highest circle is likewise 9. The Borobudur is steeped in such number symbolism, though much of this is not understood" (310-311). "Once a year the greatest Buddhist festival, the Waisak, is held at Borobudur and attracts Buddhist monks and adherents from the whole of Indonesia. They fetch holy water from the source of the Progo River on Mount Sindoro, and fire from Mount Merapi. Two days later they all meet at the Gandi Mendut to perform the ceremony and walk in procession to the Borobudur past the Candi Pawon. Recently there have been fruitless attempts on the part of the Buddhists for permission to use the temple sites for daily rituals" (312).

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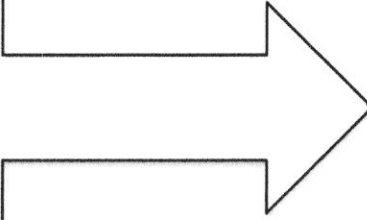
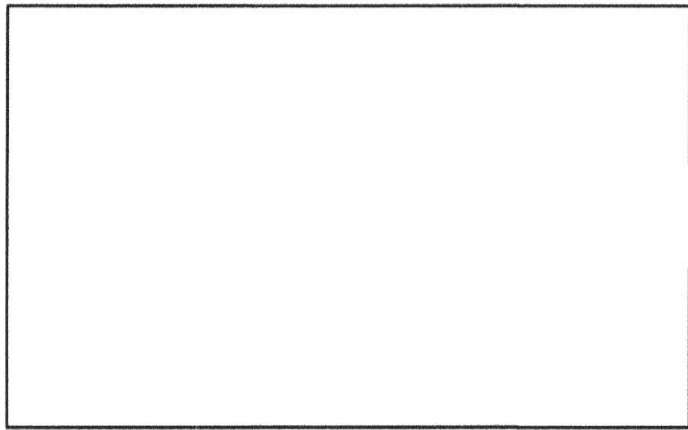
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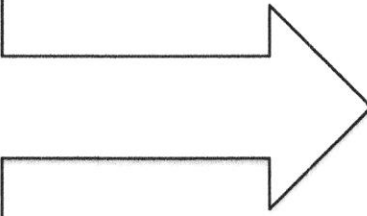
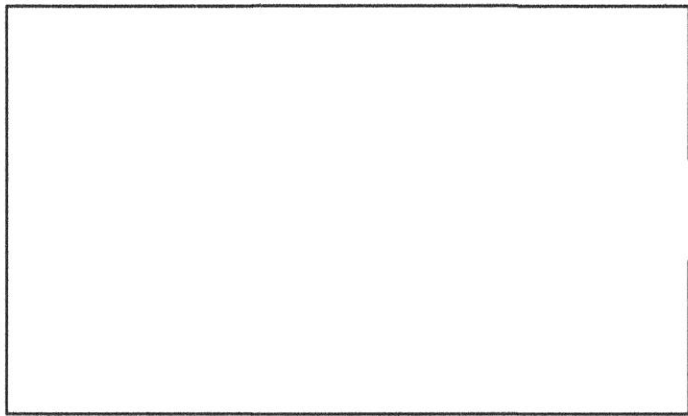
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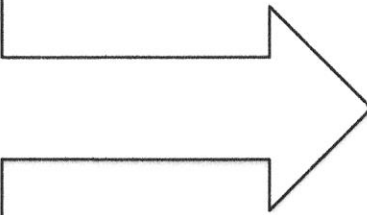
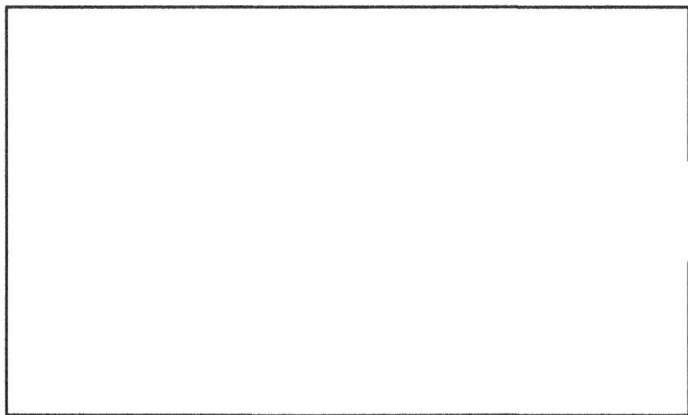
Based on your reading, discuss how the three different sections of the Stupa at Borobudur function both literally and symbolically. Also, how is each level distinguished in terms of design and ornamentation?



FIRST LEVEL



SECOND
LEVEL



THIRD LEVEL

THEME: IMAGES of POWER

FOCUS: Angkor Wat and the Bayon

READING ASSIGNMENT: KLEINER: pp. 443-446 and *SEE BELOW*

POWERPOINT: IMAGES OF POWER: HINDU and BUDDHIST ART in SOUTHEAST ASIA (Angkor Wat and the Bayon)

DATE DUE: _____

Angkor Wat (Cambodia), c. 1120-50, and the Bayon, c. 1190-1220

1. "Hindu art of the Gupta period spread from India southeast to Burma and Cambodia, where it developed a new and distinctive imperial character under the patronage of the **Khmer** (Cambodian) monarchs. As a 'king of the gods' (**devaraja**), a Khmer ruler was deified during his own lifetime. By the twelfth century, the powerful monarchs, ruling out of **Angkor** (Khmer, 'city' or 'capital'), about 150 miles northwest of Phnum Penh, controlled an area that included portions of Thailand and Vietnam. The city of Angkor, crossed by an extensive network of broad avenues and canals, covered about seventy square miles. The royal palaces, built of perishable materials, have long disappeared, while the temples, constructed out of brick and stone, remain in a relatively good state of preservation" (O'Riley 91). "The largest of these temples, Angkor Wat ('temple of the capital'), was built during the reign of **King Suryavarman II** (1112-c. 1150). Its central spire is about 200 feet tall and the moat surrounding the complex is over two miles in circumference. The broad moat and the outer wall symbolize the oceans and mountains ringing the edge of the world. Within, the five towers stand for the peaks of Mount Meru, the heart of the Hindu universe. The temple is oriented so viewers passing through the western gate at sunrise on June 21, the beginning of the Cambodian solar year, would see the sun rise directly over the central tower. This orientation may further tie the architecture and deified king with the cosmos" (92). "It was begun in the reign of Suryavarman II as a tomb for himself and a temple dedicated to Vishnu" (Honour and Fleming 250).

2. "The kingdom of Angkor began to flourish in the ninth century along the northern shore of the **Tonle Sap**, the Great Lake, which dominates the center of Cambodia. The Tonle Sap was to the Khmer what the Nile was to the ancient Egyptians. During the monsoon season the Tonle Sap quadruples in size. When the dry season returns, water flows out of the lake, leaving a fertile layer of mud. Long ago the Khmer learned to divert the retreating water to increase rice production. As the population increased, the Khmer began to manage water ever more intensively, not only for agriculture but also for religious purposes. They created broad moats around temples and built immense sacred lakes called **barays**, symbolic of the oceans surrounding mythical Mount Meru, the center of the universe... In the 12th century the capital of Angkor may have embraced a population of one million. By comparison Paris, one of the great cities of Europe at the time, had a population of perhaps 30,000" (Preston 89). "In the twelfth century, Khmer architecture culminated in the massive complex of interconnected waterways, roadways, terraces, monastic buildings, and shrines called Angkor Wat (*wat* meaning 'temple'). These were built in gray-black sandstone, under the patronage of Suryavarman II (ruled c. 1113-50), and dedicated to Vishnu. The temple's central icon depicted Suryavarman in the guise of Vishnu. The plan of the central complex shows the characteristic rectangle arranged in an east-west orientation, and concentric colonnaded galleries. An inner rectangle, three stories high, has five towered shrines and connecting colonnades accessible by stairways. At the focal point of this complex is the central temple, which stands for Mount Meru. Thus the entire conception is a two- and three- dimensional mandala of the cosmos. At the same time, the temple had a mortuary significance and was designed as a memorial to its patron. This is reflected in the frequent representations of the death god Yama in the relief sculptures covering the walls. In addition, the temple's unconventional orientation toward the west reinforces its association with death" (Adams, *Art Across Time* 444).

3. "The main roadway leading to Angkor Wat is flanked by balustrades in the shape of giant water serpents, which are cosmic fertility serpents" (444). "The bridge with its balustrade formed by **nagas**, serpents with five or seven heads, represents the rainbow unity earth and sky and the rain the serpents bring. As every sovereign had to carry out three fundamental duties which were his duty toward his subjects, with the constructions of reservoirs and irrigation channels, toward his ancestors, with the building of a temple to commemorate them, and toward himself as devaraja with the building of a mountain-sanctuary, there are many monuments in the Angkor area" (Bourbon 251). "Suryavarman II was devoted to Vishnu, and the bas-reliefs of the outer gallery are inspired by the acts of this god and his incarnations of Rama and Krishna. The former, prototype of the just king, is celebrated in the Ramayana, and the latter in the Mahabharata, the two great Hindu epic poems" (254).

4. "In a series of huge and breathtakingly beautiful panels, it depicts stories from the Ramayana and the Mahabharata and scenes from Suryavarman II's reign. Enthroned and protected by naga serpents, the King discusses war tactics with his advisers, for example, or stands atop an elephant urging his armies into battle against his enemies. The god Vishnu, mounted on a **garuda**, fights with demons; or rides a war chariot into battle, in his incarnation as the Lord Krishna; or presides over the Churning of the Sea of Milk, a Hindu creation myth in which gods and demons, by pulling at either end of a huge serpent wrapped around a mountain,

stirred up the waters to produce **amrta**, the elixir of life" (Tinniswood 31-32). The numerous parasols seen in the reliefs of Suryavarman are "ancient emblem[s] of royalty and high rank throughout the East" (Hall 93).

5. One most beguiling aspect of Angkor are "the celestial dancers called **apsaras**" (White 589). "Though battered, the apsaras do not age. They promise a joyful existence after the last reincarnation. Angkor itself awaits that time, having known cycles of decay and rebirth for a thousand years" (254). "From the walls of Angkor still smile ideal apsaras, sculpted in sandstone as permanent entertainment for the gods. They have suffered the damage of time and war and mindless vandalism" (589). "When the French naturalist **Henri Mouhot**, exploring Southeast Asia, came across Angkor Wat in 1860, he could hardly believe his eyes. He asked the local Cambodians if they knew who had built this stupendous structure covering nearing 500 acres. They shrugged: Who else but giants, or the king of the angels?" (Preston 89). Suryavarman "vanished around 1150- possibly murdered- and was likely buried here, in Angkor Wat. Toward the end of the century a new king came to the throne, **Jayavarman VII**. Jayavarman would become Angkor's greatest ruler. He was a contradictory man, a devout Buddhist mystic who waged war, expanded the empire, and exacted tribute. His statues portray him deep in meditation, smiling with half-closed eyes, detached from worldly things, and yet he embarked on vast building projects to his own glory that required the labor of hundreds of thousands, many of whom were slaves. He also kept hundreds of concubines" (Preston 89, 92). Jayavarman "was styled not a *Devaraja* but a *Buddharaja*- the incarnation of a Bodhisattva as ruler- and he did his best to impose Buddhism as the national religion. The capital city had been sacked by invaders from Vietnam, so he founded a new one nearby, Angkor Thom, laid out on a square grid plan, as well as many temples both at Angkor and elsewhere in his kingdom. His numerous public works included roads, rest-houses along them, reservoirs and hospitals as well as temples" (Honour and Fleming 252).

6. "None of these temples or monuments was intended to serve human beings as dwelling-places, or to be used by human beings; Angkor is not the Parthenon or Colosseum; it was built as an expression of the idea of the divine: it is the realization in stone of the divine power of the kings of Angkor... But the kings, the dignitaries, and the people did not live in these stone temples. They lived in huts of wood and straw, in the grounds of the temples or near to them, but never in the temples themselves... The king who had built the monument lived nearby: the site itself was the image of his power, his lingam, his monarchy, his cult, his divine substance; his body was merely his human frame" (Fahr-Becker 367). "Just north of Angkor Wat, Jayavarman built a walled city of temples, pools, and terraces- Angkor Thom, or Great City. At the center he raised his state temple, the **Bayon**. If Angkor Wat is the classical Khmer ideal, the Bayon is its Gothic sibling, replete with crooked passageways, dark galleries, forests of stone pillars. Fifty-four towers rise from its ramparts, each carved with four gigantic, smiling faces" (Preston 92). "It is said that the heads and faces on the towers bear the features of the great Jayavarman VII, whose sympathy was so great that he experienced the sufferings of his subjects with them, and thus, after death, cared for their well-being with his all-seeing gaze. The Bayon also had astrological significance, for today, as they did a thousand years ago, the Khmer believe in fortune-telling and prophecies, in omens and the evil eye. In the innumerable possibilities of seeing the future and of avoiding ill-fortune. In its interior the Bayon conceals a gigantic image of Jayavarman in the shape of Buddha, intended to recall not his likeness but his divinity as a king. No Khmer would see out or go near the Bayon at night, for it is said that this would amount to a challenge to fate, and would result in a speedy death" (Fahr-Becker 369).

7. "One of the greatest mysteries of Suryavarman II's reign is why Angkor Wat, the largest Khmer temple built up to that time, and one of the largest in the world, is dedicated to Vishnu... We know from inscriptions that Shaivism remained the dominant form of Hinduism within the kingdom" (Roveda 11). "One could hypothesize that the new king through his own name may have believed himself to be connected with Surya, the old Vedic god of the solar dynasty who had been gradually replaced by a far more powerful god of the same dynasty, Vishnu. Or it may be that as a usurper, Suryavarman II identified himself with Krishna who in the original texts was seen rightfully to usurp the worship of Indra. Thus Angkor Wat's relief depicting the story of Krishna fighting the Indra cult and instructing the cowherds to abandon the old ritual and to worship him, could symbolize Suryavarman's replacement of the older cult of Shiva with a new spirit of Vaishnavism" (11). "The rite of deciphering and decoding, this pattern-space by walking around the temple... would have brought the visitor to discover certain truths and his/her own "center." This trip, as an act of initiation, may be compared to the Tantric trip from an external mandala into an interiorized mandala. The ascent to the terraces of the mountain-temple as an ecstatic journey to the center of the perfect Hindu universe, must be seen as ultimately symbolic of the perfection of the Hindu world over which Suryavarman II ruled with the blessing of his god, Vishnu. Besides being at the centre of a town and the capital of his kingdom, Angkor Wat may have been the goal of a pilgrimage from other parts of the Khmer kingdom" (20).

8. "The brahmins believe that the whole earth, once floating and mobile, became stable when fixed by cardinal points. The main points, or corners, of earth are those where heaven and earth meet, where the sun rises and sets, the east and west. The other cardinal points complete the square and each of them has its own regent. According to Sanskrit treatises on religious architecture, the northeast is also the place where the principle of Shiva is positioned, while the position of Surya is in the east, that of Vishnu to the west, that of Yama to the South and of Brahma at the centre. The general Indian rule that the temple's orientation must face east was adopted by the Khmer. There were only a few exceptions of orientation to the west, the better known being that of Angkor Wat because it was dedicated to Vishnu" (20). "That the western orientation of the temple had an intense meaning for Angkor Wat's

planners and builders is demonstrated by the main architectural elements being located on the western side of the temple: an imposing causeway, entrance pavilions, cruciform cloister, libraries, main shrine opening to the west, etc... Furthermore, the decorative elements (including the narrative reliefs) were completed first in the western gallery of the 3rd enclosure and its two corner pavilions" (20). "Angkor Wat was sited so that from outside the western entrance the sun could be seen rising above the central spire on 21 June, the beginning of the solar year according to Indian astronomy, as was appropriate for the monument to Suryavarman whose name means 'protected by the sun.' And the distance from this entrance to the central shrine is 1,728 *hat* (the Khmer unit of measurement), corresponding with the 1,728 years of the first 'golden age' of the universe according to Hindu reckoning" (Honour and Fleming 250-251).

Vishnu and the Churning of the Ocean

1. "One day, the Indian gods gathered on Mount Meru, the navel of the world, to discuss how to gain the amrita, or elixir of immortality, which was hidden deep in the ocean. At the god Vishnu's suggestion, they decided to try to churn it out, using **Vasuki** the snake as a rope, and Mount Mandara, set on top of a giant tortoise, as a paddle. The **Devas**, the gods friendly to humankind, seized Vasuki at one end, and the **Asuras** (or anti-gods) seized him at the other. As each side pulled, the paddle turned this way and that, churning the ocean, which soon became milky and turned into butter. The gods continued churning and gradually 'fourteen precious things' came forth, including the sun, the moon, Vishnu's wife **Lakshmi**, and finally, Dhanvantari, the god's physician, carrying the amrita. The Devas and the Asuras clamored to taste it but Vishnu tricked the Asuras out of drinking it, and only Rahu, the 'grasper,' a monstrous demon, had a sip. To prevent the whole of him from achieving immortality Vishnu cut off his head. This remained immortal and declared war on the moon god, Soma, alternately swallowing and regurgitating him, in an attempt to find more of the immortal elixir (also called soma)" (Philip 108).

2. "Vishnu was identified with other aspects of creation. At the end of each cosmic cycle he devoured the universe and during the ensuing 'night of Brahma' was transformed into the primeval ocean. In that role he was known as Narayana, 'he who moves on the waters'. While he slept the world was restored to its original purity. He is represented very widely from the 7th century reclining on the waters. His couch consists of the multiple coils of a great snake, the cobra Ananta (the 'Infinite'). It is also called Shesha and symbolizes water. Ananta has seven or nine hooded heads which form a protective canopy for the god. A lotus grows from Vishnu's navel and in the flower sits the much smaller figure of Brahma. Among others present are Lakshmi, the wife of Vishnu, the earth-goddess Bhudevi, Indra on an elephant and Shiva on a bull. They are all smaller in scale" (Hall 211-212).

3. "Vishnu's most characteristic attributes are the conch-shell, disk, club and lotus, some of which he usually retains through his various changes of identity. He may have four or more arms, in which case two hands may be in the abhaya and varada poses. His hair should be arranged in the kirita-makuta style but is sometimes the jata-makuta. He wears jewelry, ear-pendants and some form of Brahmanic sash. If seated, his throne is the lotus or lion type. His mount is the wild goose, **Garuda**. With the growth of his cult Vishnu's alternative forms, or 'incarnations', became very numerous as he assimilated local deities. By about the 11th century, they had been reduced to a generally agreed corpus of ten, though individual examples are seen in sculpture of a much earlier date. In the myths the purpose of the avatars is to assist the god in his tasks of creating and guarding the universe, often from attack by demons. The images are mainly devotional figures in stone or bronze, rarely narrative" (212).

4. "The view that the Buddha was an incarnation of Vishnu was not universally accepted and, when it was, the reasons were sometimes contradictory. According to orthodox Hinduism, Buddhism was heresy. In particular it taught, like Jainism, that all life was inviolate. This was a denial of animal sacrifice that was at the heart of the teaching of the *Vedas*, the Hindus' oldest and most sacred literature. According to the *Vishnu Purana* Vishnu took the form of Buddha, called the 'Deceiver', to persuade the demons (i.e. the sinful) to abandon the religion of the *Vedas*. Heresy would lead to their corruption and ultimate damnation and the victory of the gods of Hinduism. Later, with the decline of Buddhism in India, there was a move to bring heterodox sects within the sphere of Hinduism. The Buddhist temple at Gaya, in Bihar, built on the supposed site of Shakyamuni's Enlightenment under the bodhi tree, was re-dedicated to Vishnu and Shiva. It was now maintained that the avatar took place to demonstrate Vishnu's clemency towards all living things" (213-214).

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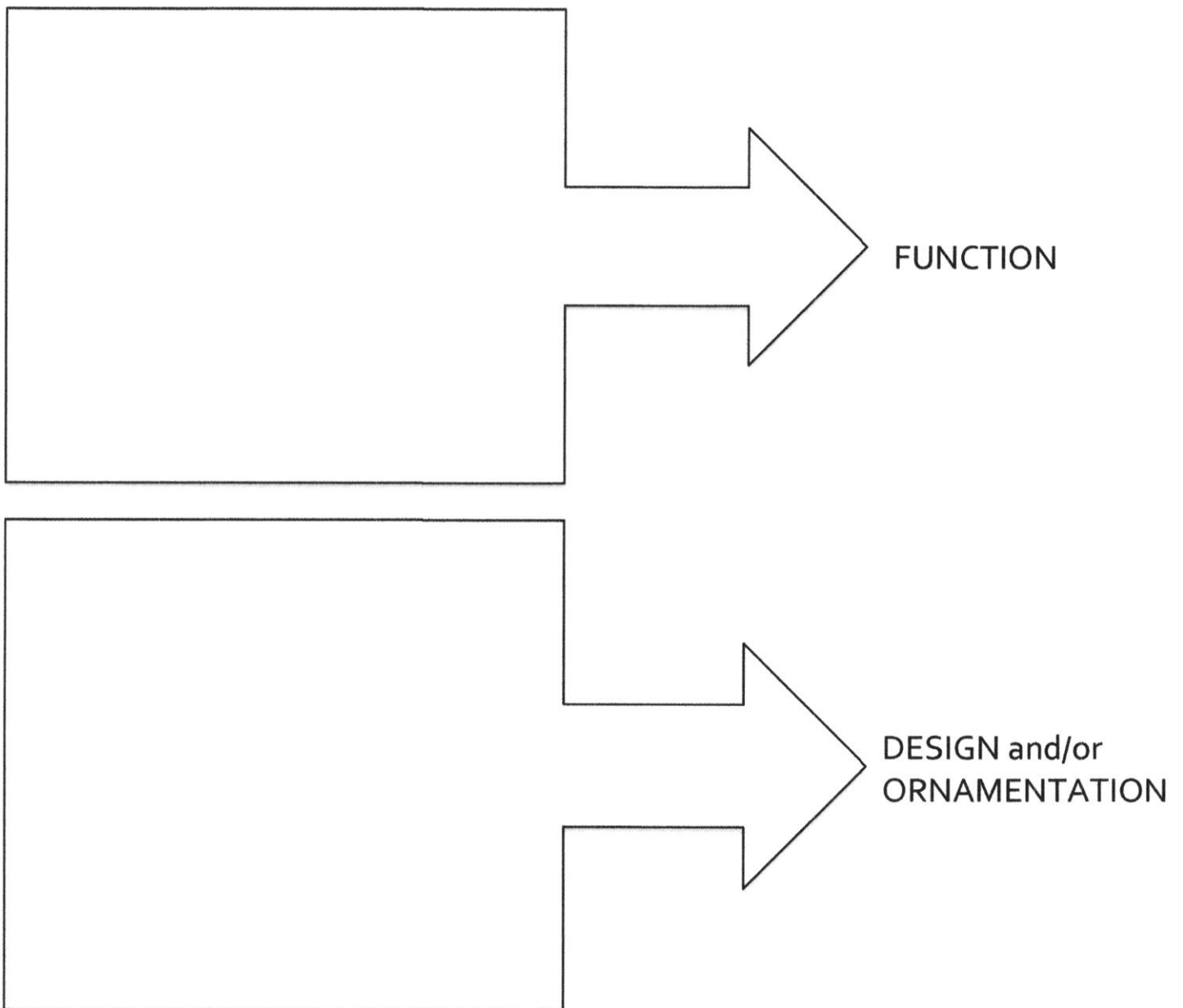
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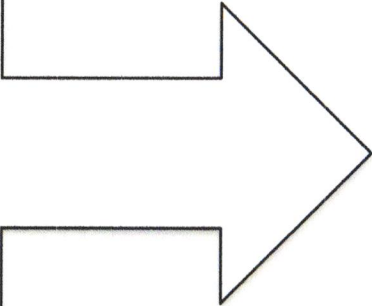
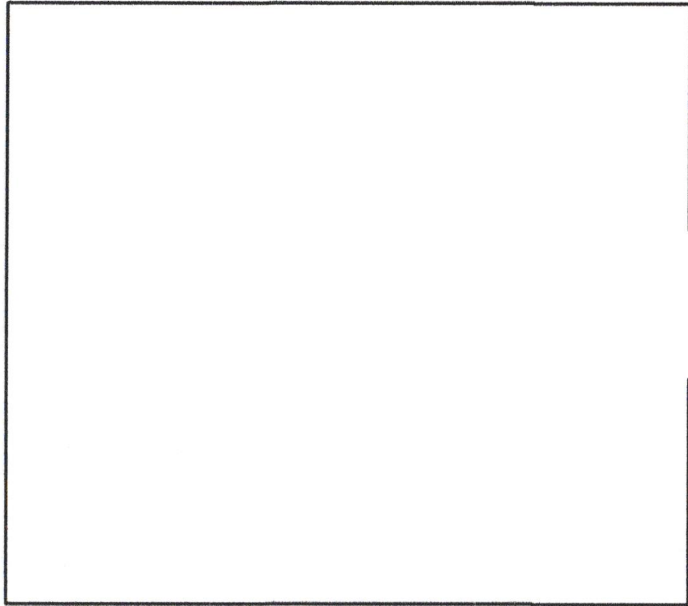
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Based on the reading, analyze ways in which Angkor Wat conveys power through its function, design and/or ornamentation, and location.



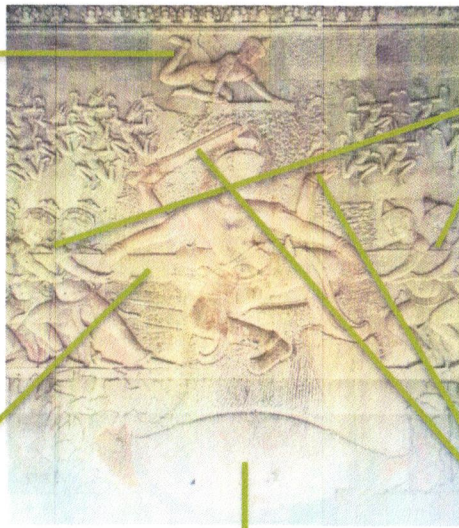


LOCATION

Analyze both how and why the Bayon differs from Angkor Wat.

1. This small figure depicted flying above the mountain may either be Indra or another form of Vishnu. In the myths the purpose of avatars is to assist the god in his task in guarding the _____, often from attack by demons.

3. One day, the Indian gods gathered on Mount Meru, the _____ of the world, to discuss how to gain the _____ of immortality, which was hidden deep in the ocean. Vishnu suggested using _____, the snake, as a rope to churn it out.



5. The tortoise Kurma is shown below, supporting and stabilizing the rotating Mount _____.

2. The _____, gods friendly to humankind, seized the snake on one end, and the _____ (or anti-gods, the demons of chaos) seized him at the other. As each side pulled, the ocean was churned until it became milky and turned into butter.

4. The club and the discus are two of Vishnu's _____, objects used to help identify the god and allude to tutelary (guardian) function.

DATE DUE: _____

THEME: IMAGES of POWER

FOCUS: Basawan and Chatar Muni's *Akbar and the Elephant Hawai*, Bichitr's *Jahangir Preferring a Sufi Shaikh to Kings*, Taj Mahal

ONLINE ASSIGNMENT: <http://mydailyartdisplay.wordpress.com/2012/10/19/akbars-adventure-with-the-elephant-hawai-in-1561-by-basawan-and-chetar-muntji/>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/art-islam/islamic-art-late-period/a/bichtir-jahangir-preferring-a-sufi-shaikh-to-kings>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/art-islam/islamic-art-late-period/a/the-taj-mahal>

READING ASSIGNMENT: KLEINER, pp. 974-975, 978-980

POWERPOINT: IMAGES of POWER: MUGHAL ART and ARCHITECTURE (Mughal Manuscripts and the Taj Mahal)

1. During the long reign of Humayun's son, Akbar (r. 1556-1605) commissioned Abul Fazl, a member of the court and close friend, to chronicle his life in a great biography called the _____ (History of Akbar). This miniature comes from the emperor's personal copy of the work.

4. The painting depicts the episode of Akbar and _____, a wild elephant the 19-year-old ruler mounted and pitted against another ferocious elephant, Ran Bagha. The ability of the young ruler to bring the elephant under control was viewed as an allegory of Akbar's ability to _____ that is, take charge of an unruly state.



2. With a high horizon line, the figures at the top of the manuscript were drawn _____ than the figures below to suggest a sense of depth and distance.

3. In the River Jumna, fishermen are seen in a boat trying to steady a boat rocked by turbulent waters, caused by the violent movement of the pontoon _____ collapsing under the weight of the elephants.

5. A man, with an unwound _____ lying at his side, is seen having been trampled by the elephants.

6. The figures sliding into the water in the foreground heighten the effects of chaos. How did the artists compose this image in order to heighten a sense of drama and draw our eye towards these figures?

1. From the 16th to the 19th century, the most powerful rulers in South Asia were the Mughal emperors. "Mughal," originally a Western term, means "descended from the Mongols," although

the Mughals considered themselves descendants of _____, the Muslim conqueror whose capital was at Samarkand in Uzbekistan. The radiant halo placed behind

Jahangir's head combines a golden sun and a white crescent _____ to emphasize how the ruler is the center of the universe and its light source.

2. Facing away from the emperor, a putto on the left holds a bow with a broken string and a bent arrow, while the one on the right covers his face with his hands. What are some possible explanations as to why these figures were included?

3. Since Jahangir's father, _____, had gone to a mystic to pray for an heir, Jahangir is shown here presenting an elderly Sufi shaykh (or mystic saint) with a sumptuous

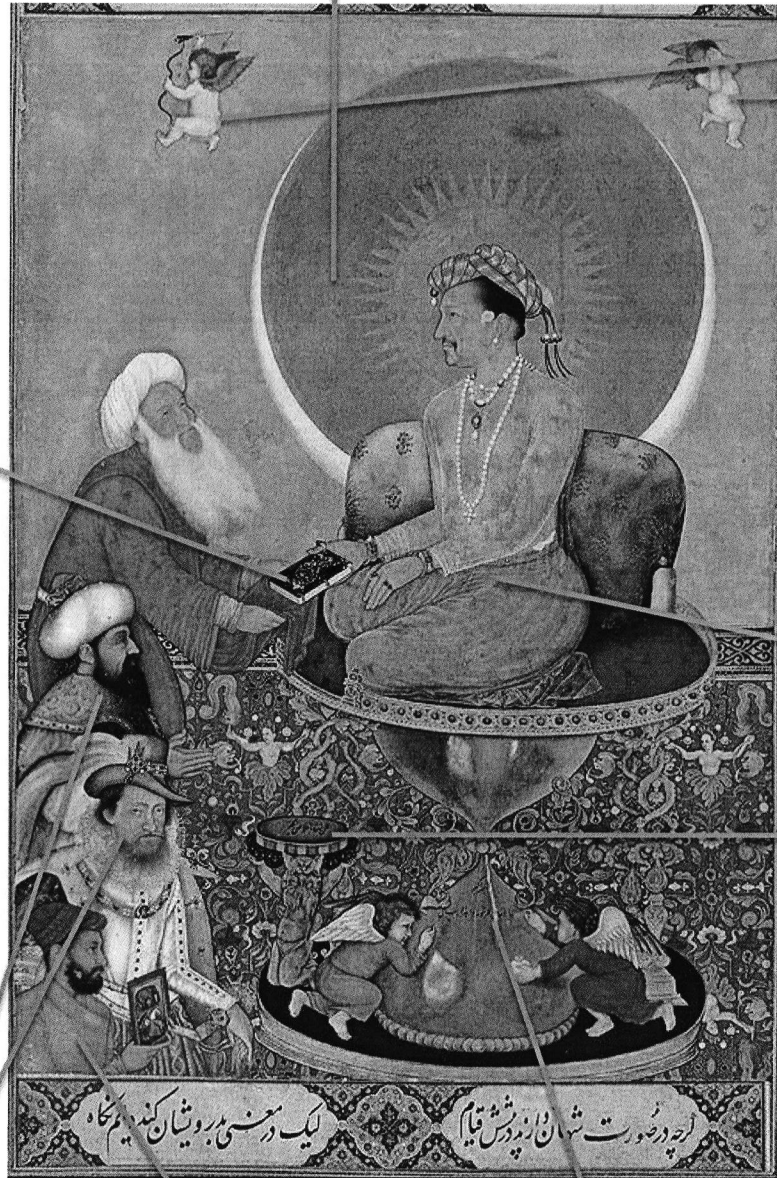
_____ as a gift, indicating perhaps that he values spiritual guidance over temporal pleasures. Clear to the observer is the stark contrast between Jahangir's gem-studded bracelets and rings and the sufi's bare hands. The elderly sufi, however, uses a

_____ to accept the gift, thereby avoiding physical contact with a royal personage.

6. Above the self-portrait of the artist are depictions of the English king

_____ and a Turkish

_____. Their presence indicates that Jahangir favors visitation with a holy man over an audience with kings.



4. As the emperor is placed above "time", he is depicted

_____ in scale than the other figures in the miniature.

5. On the top of a _____, the artist Bichitr signed his name, indicating the painter's inferior status since it was used by the emperor to step on in order to reach his throne.

7. The artist Bichitr is shown wearing an understated yellow jama (robe) tied on his left, indicating that he is a

_____ in service at the Mughal court. He replicates his yellow jama in the miniature painting he holds.

8. Beneath Jahangir's seat, crouching putti write (in Persian) "O Shah, May the Span of Your _____ be a Thousand Years," at the base of an _____ that makes up the pedestal of Jahangir's throne.